MAGDALENA #1
By Brian Holguin

PAGE 1.

Three stacked panels, each the full width of the page.

The first shows a thicket of trees and thorn bushes, tightly meshed, with light breaking through various gaps between branches. There is a CROW perched on one of the branches, staring straight at us.

1. NARRATION CAPTION: There is a world beyond the one we know. It is strong and wise and most of all, it is HUNGRY.

2. NARRATION CAPTION: It has been CAGED for too. It snarls in the shadows and strains against it bonds.

We PUSH through the thicket and begin to see what lies on the other side of it. We can make out part of an ARM and hand, fingers spread so that the thumb points downward. There is a large iron NAIL through the palm of the hand and dried blood staining the skin.

3. NARRATION CAPTION: But soon it shall be free.

We are now looking at the body of a MAN hanging upside down, nailed to an inverted cross, nails through his hands and feet. He is (or was) one of the Knights Templar, part of the secret order of which the Magdalena is part. He dressed only in a pair of black or dark blue pants made of some high-tech Kevlar-type material. He is bare chested and shoeless.

He has shortish blond hair and is clean- and probably no older than 22. His eyes have been gouged out, dark cavities with dried blood circling the rim. He has been set as a warning of the war to come.

4. NARRATION CAPTION: Because we will SET it free.

5. NARRATION CAPTION: That is our DESTINY.

MAGDALENA #1

PAGE 2.

Full page. Were looking at the tomb of the previous MAGDALENA, straight down from above it, so that it fills the full frame of the page. It is like the tombs of kings you see in Westminster abbey, with a life-size likeness of the occupant carved out of stone on the lid of the sarcophagus.

We see the stone effigy of the MAGDALENA, the one who died in the last series. She is gripping a stone SPEAR with both hands and the figure is dressed in ceremonial garb, something more dignified than the sex-kitten outfit she was previously seen in. There should probably some sort of religious motif decorating the border of the lid.

There is a single RED ROSE lying on top of the carved image. A VOICE comes from off panel.

1. OFF-PANEL VOICE: Requiescat In Pace, Magdalena.

PAGE 3.

We pull back and we see that we are in a HUGE VAULT of a room, in which there are dozens of tombs of the past Magdelena's arranged in a circle around the perimeter, tombs going back some 2000 years. The newest tomb, the one we were just looking at, sits in the ceremonial spot in the center of the great, round room.

There are TWO MEN standing above tomb. Since this is such a wide shot we can't tell too much about them, except one is OLD and kind bent over. He is dressed in a robe and his name is SEXTON.

The second man is tall and young, dressed in a stylish, dark Armani-style suit. His name is KRISTOF. Kristof repeats his previous sentiment.

1. CAPTION: Rome.

2. KRISTOF: Rest in PEACE.

Close on Kristof's face as he remembers the girl who now lies dead in the tomb. His eyes are closed.

Cut to a flashback image of the PREVIOUS MAGDALENA, maybe something drawn from the last miniseries. In any case we see her in action, wielding her SPEAR and we can clearly make out her COSTUME.

Cut back to the chamber. We see the two men as they walk away from the tomb. We get a better look of both men now. SEXTON wears dark glasses, like a blind man would wear. KRISTOF is about 40 years but in very good health. He dark hair and a neatly trimmed beard. He is quite good looking a European kind of way, like a young James Mason. We see that Kristof wears a silver pendant in the shape of a MALTESE CROSS around his neck. He has a wise and calm demeanor, but we get the sense there is something quite virile and dashing about Kristof.

They walk and talk together, Sexton holding on to Kristof's elbow as Kristof leads him.

3. SEXTON: The council has decided, Kristof. Things can't be put off any longer. The new VESSEL has been selected.

4. KRISTOF: It's too soon, Sexton. She won't be ready.

5. SEXTON: Ready or not, she is needed.

6. KRISTOF: Who is she?

Sexton stops. Angle on him.

7. SEXTON: We will understand if you choose not to SHEPHERD her. But I said that you should at least be given the OPTION.

On KRISTOF. He seems concerned but is maintaining composure.

8. KRISTOF: You're certain? She's the one?

They continue walking.

9. SEXTON: The signs are clear. She is to be the next MAGDALENA. Will you go?

10. KRISTOF: I will.

We see the two of them exiting the chamber. As the leave they pass two armed GUARDS, two of the modern day KNIGHTS of TEMPLAR. Their garb mixes the modern with the traditional, a kind of a cross between the Knights of the Round Table and the Stormtroopers from Stars Wars. Spend some time to come up with a real cool design for these guys – we're going to see a LOT of them. They stand silent and still on either side of the door as Sexton and Kristof pass between them.

11. SEXTON: Very well. You leave for NOVA SCOTIA in the morning.

12. CAPTION (Kristof): Some men are called to greatness. Some are called to foster greatness in others.

PAGE 4.

We begin with a HELICOPTER landing on a bare field in Nova Scotia, Canada. The helicopter is sleek and WHITE, without any markings or serials numbers at all -- the complete opposite of the “Black Helicopters” of urban legend. It is afternoon on a somewhat cloudy day. In the distance we see rolling fields and autumn trees.

1. NARRATION CAPTION: Sinclair Abbey. Nova Scotia.

2. CAPTION (KRISTOF): Since the days when the word was made flesh, one maiden in a generation has been called to make a terrible sacrifice.

We see Kristof exit the helicopter and walk towards us, down a gentle slope.

3. CAP (KRISTOF): Inheritor of the HOLY BLOODLINE, the spear-bearer of DESTINY, her life is no longer her own.

We then see a NUN, young and plain faced going to greet him. Behind her we can see the stone buildings of the ABBEY, an old compound built of field stone and timber.

4. CAP (KRISTOF): I am a SHEPHERD. It is my role to train the initiate, to make sure she is ready for the task ahead of her.

5. CAP (KRISTOF): The last one I trained is lying in a sepulcher in Rome.

The NUN leads Kristof into the abbey where the MOTHER SUPERIOR, old and stern with a no-nonsense look to her, waits inside a stone hallway.

6. CAP (KRISTOF): It is an awful thing to ask of one so young. I try to fulfill my duties with humility and grace.

Finally we, end with a LARGE PANEL, most of the bottom half to the page. It is a wide AERIAL shot looking down at the Abbey of Sinclair. Stone-built rectory and chapel, some a stables, granary and other outbuildings. The surrounding countryside of fields, trees and sloping hills. Except for the helicopter it could be out of the Middle Ages. A shout comes from inside the main building.

7. KRISTOF: WHAT DO YOU MEAN SHE'S GONE?!!

8. CAP: But God knows it isn't always easy.

PAGE 5.

Begin with a BIRD flying against a blue sky.

1. PATIENCE CAP: The first thing I remember is the sound of church bells.

Pull back a bit and we see that the bird is flying against the MANHATTAN skyline.

2. PATIENCE CAP: Every day they rang out for vespers, their chimes echoing off the stone walls and far off hills.

Pull back farther, the bird now almost disappearing against the vista of skyscrapers.

3. PATIENCE CAP: I remember thinking it was the loudest sound in the world.

Drop down to street level. A wide shot of the crowded streets of Manhattan: the taxis crowding the street, business men and women, tourists, shopkeepers, construction workers, the whole busy hive of the city.

4. PATIENCE CAP: I never guessed I could be so wrong.

On an intersection in the Times Square area of the city. The light has changed and a number of people are crossing the street. In particular we are focuses on two girls, who are running through the crosswalk, holding hands. In the lead is ROWAN: She looks 17 or 18 but is in fact considerably older. She is a runaway dressed in kind of wild urban clothes with several piercings and short, spiky hair. There is something devilish about the way she looks, but in quite an attractive way.

The second girl is PATIENCE, who will become the new Magdalena. I'm not sure if it's been decided exactly what she will look like, but I see her as medium height, brunette, blue-eyed. She is 19. As we will come to find, she is quite athletic, but at first there should be almost nothing too distinguishable about her, nothing that immediately stands out. She is

dressed modestly in jeans, sneakers, long-sleeve T-shirt and a fall coat. She wears a simple gold cross around her neck.

5. PATIENCE CAP: But I guess that's why I'm here. To learn the things I was never taught.

6. ROWAN: Look! There's TRL!

7. PATIENCE: Cool…

End with a close-up of Patience, still in mid-run, hair swept back, wide grin across her face. She's tired, she's hungry and she's overwhelmed. She's having the time of her life.

8. PATIENCE CAP: My name is PATIENCE. The nuns at Sinclair Abbey say it is proof that God does indeed have a sense of IRONY.

9. PATIENCE: What's TRL?

PAGE 6.

Patience and Rowan move through the city, and we get a bit of a montage over which Patience narrates her feelings.

We see Patience staring up the towering billboards and giant TV screens selling products and showing commercial for things no one needs.

We see the girls standing with a small crowd watching a STREET PERFORMER with a MONKEY performing little tricks.

We see a violent shouting match between two businessmen arguing over the same cab, almost coming to blows.

We see a poster in the window of a restaurant showing the TWIN TOWERS of the World Trade Center with the words “We Remember” written across the top.

1. PATIENCE CAP: I guess I came to the city for the same reason that Thoreau went to the woods. Because I wanted to live deliberately.

2. PATIENCE CAP: I did know want to die only to discover that I had not lived. That’s my current rationalization, any way.

3. PATIENCE CAP: It’s just that deep down I knew there was something more out there. And I wanted to experience it for myself.

4. PATIENCE CAP: I know what I believe. I know that God is good.

5. PATIENCE CAP: I just don’t know why he would allow so much suffering.

Lastly, we see a homeless man, dressed in several layers of clothes, thick hair and long wild beard. It is impossible to guess how old or young he is. He sits leaning against a wall with his eyes scanning the crowd, closely monitoring people as they walk by, no one stopping, no one noticing him at all.

6. PATIENCE CAP: And so much loneliness.

PAGE 7.

PATIENCE approaches the homeless man, a little nervously. She pulls a crumpled dollar bill from her jeans and offers it to him. He does not reach out for it.

Quickly, Rowan snatches it from her hand.

1. ROWAN: Patience! What are you doing? We need that?

2. PATIENCE: Not as much as he does.

3. ROWAN: Wanna bet?

Rowan pulls Patience by the shoulder, leading her away. Patience looks back at the homeless man, apologizing.

4. ROWAN: Come on!

5. PATIENCE: Sorry!

6. PATIENCE CAP: ROWAN is a runaway like me. I met her the first day I arrived, just over a week ago. She's already the best friend I ever had.

Once they are out of sight we see the homeless man get up and move around a corner where he can be alone. When he is sure no one else is around, we see him whispering something into a tiny transmitter in his wrist, sending information to someone unknown. We don't hear what he says.

7. CAP: I would trust her with my LIFE.

The two girls sit on the curb outside a Pizza-by-the-slice take out place, passing a slice back and forth.

8. ROWAN: Good thing you've got me looking out for you, girl. You wouldn't last two minutes in this city without me.

9. PATIENCE: You think so?

10. ROWAN: I know so. It’s getting dark. Better start thinking about where we can crash.

They’ve finished the food and have started walking now.

11. PATIENCE: I saw a CHURCH a couple blocks over. They’re required to give sanctuary to those in need.

Angle on ROWAN. She doesn’t like this idea.

12. ROWAN: Not around here they’re not. Besides Churches give me the creeps.

PAGE 8.
They continue walking through the city.

1. PATIENCE: Really? Why?

2. ROWAN: I don't want to talk about it.

3. PATIENCE CAP: I'm not saying the sisters at the abbey didn't treat me well. They did. But it's not the same.

From a wide angle we can see that someone – a man – is following the girls.

4. PATIENCE CAP: At the abbey, everyone seemed content to be cooped up in their own world, safe and quiet. Rowan is wild and fearless. I admire that. I want to BE that.

5. PATIENCE: What about the police? Couldn't they help us? Or one of those shelters?

6. ROWAN: Honestly, where DO you come from? This isn't Piss-water Ohio. People aren't here to help each other.

7. PATIENCE: But surely if we asked…

8. ROWAN: And the shelters are a joke. Look we can always crash in the park. I know some other kids who squat there. Besides, I like the outdoors.

9. PATIENCE: Okay. It could be like camping…

10. ROWAN: Whatever you say, Pollyana. I swear, you would last TWO MINUTES...

As the girls pass an opening into an alleyway, a hand reaches out and grabs Patience by the elbow and a voice says,

11. VOICE: Come with me.

Patience is quickly dragged several feet into the alley, away from the street.

12. ROWAN: Patience!

PAGES 9-10.

Then, before we can blink, PATIENCE wheels around with a martial art kick striking man in the jaw. The man is KRISTOF, although that may not be quite clear yet.

1. **MAN – Ungh!**

2. **SFX - WHUMP**

Kristof is dressed in dark clothes with a black trench coat. There is a RING on his left hand, gold with a ruby set in it. It is the ring of his ORDER.

Patience kicks at him again and this time he blocks it, moving towards her quickly.

From inside the cloak he pulls out something, a metal rod about a foot and a half long.

Patience is shouting for help and Kristof urges her to be quiet.

Kristof has placed himself between Patience and then entrance to the alley so she can't escape. Rowan is behind him.

Patience assumes a fighting stance ready to defend herself.

It is very clear from the way she moves that Patience has been trained – and well trained – in hand to hand combat.

PAGE 11.

Meanwhile, we see Rowan scrambling in her pockets for something – a canister of MACE. She is not running for help. She seems not to want to draw any more attention to this than Kristof does.

On Kristof: He presses a button on the rod and it telescopes into a full length QUARTERSTAFF.

He swings it low and trips Patience, sending her sprawling.

Without looking he flips it back striking Rowan's hand just as she's about sneak up behind him and spray him with Mace.

Patience starts to make a move but Kristof has the staff back over her before she can.

Kristof stands over Patience, holding the staff at her throat to keep her from struggling.

1. KRISTOF: The sisters have taught you well. Now… can we please conduct ourselves as civilized human beings?

PAGE 12.

From Patience’s p.o.v. our focus falls on the silver Maltese Cross around Kristof’s neck.

Then reverse angles and we see a curious expression pass over her face.

1 PATIENCE: Who are you?

Kristof reaches down and helps Patience up.

2 KRISTOF: My name is Kristof. I’ve been sent to fetch you.

Meanwhile, Rowan seems to be having trouble taking this all in.

3 ROWAN: What the hell’s going on? Who mugs homeless kids?

4 ROWAN (to Patience): And YOU? Where’d you learn to go all Xena like that? Is this like an FBI thing? Are you in the witness protection program?

PAGE 13.

Patience's focus is on Kristof. She is getting quite agitated and her stubborn nature is becoming very clear.

1 PATIENCE: I'm not going back to the abbey. You can't make me.
I'm not a NUN. I never took the vow.

2 KRISTOF: Listen please…

3 PATIENCE: You may not think so, but I'm an ADULT. I'm free to do what I want.

4 PATIENCE (con't): I've spent my whole life there and I want to see the world. That's not a sin. You have no right…

Kristof puts his index over her mouth to shut her up.

5 KRISTOF: Hear me out. Patience, I've been told, is a virtue.

She relaxes a bit. But just a bit.

6 PATIENCE: Fine. Tell me what you want.

7 KRISTOF: Everything will be explained. But not HERE.

PAGE 14.

We cut now to the city of Prague. An overcast morning. We see the dark, gothic spires and bridges of the city in the background, mixed with new influences like neon signs and fast food outlets.

1 NARRATION CAPTION: PRAGUE, CZECH REPUBLIC.

We see a young boy, about 8 or 9, playing in a field just beyond the edge of the city. He's running through tall grass, cutting through brambles and weeds with a wooden play sword. Just like any kid anywhere in the world, playing and having fun.

He moves further into the field, towards a stand of tree. The buildings of the city get smaller behind him.

Suddenly he stops, stunned. He drops the toy sword.

Reverse angles and we see what he is staring at:

A group of leafless trees rising against a gray sky. IMPALED on the branches are the carcasses of dozens of cats, rabbits, dogs, birds, badgers. All the dead creatures have had their EYES put out, blood crusting around the empty sockets.

PAGE 15.

Back to New York. Evening. We see Rowan is sitting on the steps of a large, gothic Catholic Church in New York, like St. Patrick's. She looks bored and annoyed. She looks at her watch and sighs.

Cut to inside the church. It is grand and cavernous and empty. We see burning candles, the statues of saints and martyrs, the stained glass images of miracles and wonders.

Patience and Rowan walk down the center aisle. A priest comes to greet them.

1 PRIEST: It is after hours. Can I help you with something?

Kristof goes to shake the priest's hand. In close-up, we see that Kristof is giving the priest a kind of secret, Masonic-style handshake. He leans in and whispers something in the priest's ear. The priest notices Kristof's RING and his expression changes.

2 PRIEST: Forgive me. I-I didn't realize. Please, by all means… If there's anything I can get you…

Kristof is calm. Patience is more curious than ever.

3 KRISTOF: Just privacy, please. Thank you so much.

The Priest quickly walks away, looking back over his shoulder, and leaves them alone.

Kristof sits Patience down in a pew and than kneels besides her and starts explaining the situation.

What follows is a silent sequence. We don't hear what is being said, although we get Kristof's thought in narration:

4 PATIENCE CAP: There comes a point in all of our lives, one moment in which everything changes…

Patience's face shows she is stunned, she can't believe what she is hearing.

PAGE 16.

Kristof is explaining matters hastily, trying to get Patience to understand the importance of what is being told to her. She keeps shaking her head as if she can't believe it.

1 PATIENCE CAP: …When the firm ground we stand on vanishes from beneath our feet.

She then gets up and starts running towards the exit. From behind her Kristof says something that makes her stop in her tracks.

2 PATIENCE CAP: At that moment we must either FALL…

She stands still, tears running down her face. Kristof walks from behind her and holds her by the shoulders comforting her.

3 PATIENCE CAP: Or have faith that we will learn to FLY.

He says more things to her and her face begins to change from one of fear and surprise to one of bravery.

CUT TO:

Patience and Kristof come out of the church, Patience still in a state of disbelief. Kristof lets her gather herself for a moment. Then they both realize that ROWAN is gone.

4 PATIENCE: Rowan?

Kristof IMMEDIATELY looks down and sees something on the step where Rowan was waiting. He kneels down to pick it up.

PAGE 17.

Close-up: It is a POLAROID photo. It shows a panicked Rowan with a GUN to her head. It is framed close on Rowan so we can't see who is holding the gun.

They stand together looking at the Polaroid. It's very clear that Rowan is in danger. Patience is freaking out.

1 PATIENCE: This is because of me, isn't it? Because of what you just told me. We've got to find her.

2 KRISTOF: We will. I will see to it.

3 PATIENCE: Come on, let's call the police or the—

The argument increases. One or two passersby look at them oddly.

4 KRISTOF: They can't help her. But there are people who can. Let me make a call. But you still have to come with me.

5 PATIENCE: No! Forget it! I'm not going. Screw your "destiny!"

6 KRISTOF: It's not my destiny. It's yours. You have to go.

7 PATIENCE: She's MY FRIEND! I CAN'T JUST—

8 KRISTOF: You have to. BECAUSE she is your friend. You need to be strong. Staying here, you'll only put her in more danger.

This catches Patience's attention and Kristof exploits the weakness.

9 KRISTOF: Every second we waste, you're putting your friend in greater risk. Is that what you want?

Patience is doing her best to control her emotions. She's still shaking a bit, but she's listening now.

10 KRISTOF: I have considerable resources at my disposal. I assure you they will find your friend. One way or another.

11 PATIENCE: One way or another? Do you mean…?

12 KRISTOF: If I promise more you will know I am lying. But you have to come with me. Trust me. Please.

Patience looks down at the ground, thinking for a moment. It’s not a choice she wants to make.

She then raises her face to meet Kristof’s.

13 PATIENCE: Where?

PAGE 18.

The next day. We see another WHITE HELICOPTER flying against a blue sky over the island of MALTA.

1 PATIENCE CAP: The Sovereign Military Hospitaller Order of St. John of Jerusalem of Rhodes and Malta --commonly known as the Order of Malta --

2 PATIENCE CAP: -- Was founded by Blessed Gerard in 1099, prior to the First Crusade.

Then a wide shot of city of Valetta. We focus on the ancient palaces and the old castle walls. It looks like a something from an Indiana Jones movie. (I'll send reference for all this architecture and geography)

Throughout this we get narration explaining the history of the Knights of Malta.

3 PATIENCE CAP: He had established a hospice for Pilgrims traveling to the Holy Land, and his efforts were given the blessing and support of the church.

We continue moving over the city. The helicopter is headed for an old building – once a temple or fortress -- at the edge of town.

4 PATIENCE CAP: Following the Crusades, the Order was in exile until 1530, when it was granted the island state of Malta by the Holy Roman Emperor.

We cut to the inside of the helicopter cabin where Patience and Kristof sit along with a couple of the uniformed GUARDS like the ones we saw in Rome. We see now that it is PATIENCE who is reciting this history.

5 PATIENCE: In 1800 the Knights lost Malta to Napoleon and were scattered all over the globe.

6 PATIENCE (cont'd): The order survives today as a lay fraternal and charitable organization and is still recognized as a sovereign entity.

Kristof smiles at her knowledge.

7 KRISTOF: That’s very good. I’m impressed.

Patience shrugs.

8 PATIENCE: We didn’t have television at the Abbey. We had books.

9 KRISTOF: Well, child…

We see the helicopter land in front of the old building. Patience and Kristof exit, escorted by the guards.

10 KRISTOFF: …There are some stories the books DON’T tell.

PAGE 19.

PATIENCE and KRISTOF enter the dark hallway of the building, escorted by guards. Patience looks around, taking in the strange surroundings.

They are led down long ancient corridors, down stone steps, all elaborately carved and decorated with religious imagery.

We need to really get the sense that we are going far into the earth, into a place almost no one has ever seen. There is an odd blend of the ancient architecture and cutting edge technology.

On their way they pass many other guards and security checkpoints. The guards nod with great deference to Kristof. He is clearly well known and a man of importance.

They proceed down a long hallway that is lined with PORTRAITS of various Magdalena from down through the ages. While there have been variations of her look through the centuries, there should be a sense of continuity in the designs. Anyway, we don’t need to see them in too much detail.

NO DIALOGUE/CAPTION

PAGE 20.

Our attention centers on a particular portrait at the far end of the hall, set on a gilded easel, surrounded by flowers. It shows the previous Magdalena in her costume. She looks majestic and resolute.

Patience stops and stares at it for a moment. Her gaze falls on the inscription. It reads: MCMLXXV – MM.

1 PATIENCE: So young…

Kristof puts his hand on her shoulder and ushers her through the opening into the chamber beyond.

2 KRISTOF: Come.

PAGE 21.

Patience and Kristof enter a high ceilinged chamber about 60 feet square. There are at least a dozen guards spaced along perimeter of the room. In the center of the chamber there is a GLASS CASE on a platform, like something you would see in a museum. There is a light from above shining down on it.

The Guards remain at the edge of the chamber as Kristof leads Patience to the glass case.

We end with a two-shot of Patience and Kristof, looking down at the glass case.

Patience can’t believe what it is that she is looking at.

1 KRISTOF: There it is, child…

PAGE 22.

Full page shot of the display case. We see clearly now that it holds the MAGDALENA'S SPEAR, laid out on a bed of velvet like a holy relic – which it in fact is. The spear is broken in pieces

1 KRISTOF (off): …Your DESTINY.